

# ERB·DOM





TARZAN'S JUNGLE REBELLION starring Ron Ely as Tarzan

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TARZAN'S JUNGLE REBELLION starring Ron Ely as Tarzan

August, 1970

and "THE FANTASY COLLECTOR"

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Front cover by David E. Cockrum. Back cover

by Sam Grainger. Photos courtesy of

National General and National Screen Service.

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p. 11-15 by Roy Krenkel.

**TARZAN'S JUNGLE REBELLION****CAST and CREDITS**

Tarzan.....Ron Ely

Jai.....Manuel Padilla, Jr.

Mary.....Ulla Stromstedt

Singleton.....Sam Jaffe

Tatakombi.....William Marshall

Miller.....Harry Lauter

Ramon.....Jason Evers

Matto.....Lloyd Haynes

Sargeant.....Chuck Wood

Released May, 1970 . 92 min. running time.

Executive Producer, Sy Weintraub, Associa-

te Producer, Vernon E. Clark. Directed by

William Witney. Produced by Steve Shagan.

Written by Jack Gills. Based on the stories

by Edgar Rice Burroughs. Color. A National

General Pictures Release.

**SYNOPSIS**

Despite the bloody death of one of his party by savage natives, a famous archaeologist, Doctor Singleton (Sam Jaffe), continues his obsessive search for the famous Blue Stone which has been buried beneath the pyramids deep in the burial grounds of Kulu. The Blue Stone possesses a legend that the man who stands to the right of it has God-like powers. Tarzan makes every effort to convince Singleton of the danger present but cannot dissuade him from his mission. Having learned that many of the natives have been incited to protect their ancient city of the dead, Tarzan decides to stay with the group, which includes Singleton's niece Mary (Ulla Stromstedt).

Within only a few miles of the city, they are attacked by natives. Tarzan instructs them to have their jeeps and trucks form a circle to create a barrier against attack. Suddenly, grenades and machine gun fire rip the earth as a helicopter roars over, dispersing the savages. At the wheel of the helicopter is Tatakombi (William Marshall), a local police official, who is also interested in the Stone and offers his protective services. Tarzan does not trust him and decides to leave the group to find out more about Tatakombi at a nearby government post. Tatakombi takes advantage of his absence, and against Singleton's protests, begins dynamiting the burial grounds in order to find the statue. When it is uncovered, Tatakombi stands to its right and claims that he is a God. He imprisons Singleton and his party. His claim to immortality is strengthened by surviving an arrow in his chest. When he does not die, he is able to convince the natives of his immortality.

Tarzan combats this power-mad killer in an attempt to free Singleton's group and the natives from his grasp. In a struggle, Tatakombi is revealed as just another mortal before a mob of natives. The whole scheme collapses.

-press book

This movie was originally a 2-part 1967 TV story, "The Blue Stone of Heaven". -Car

<b>BERHARD TAUCHNITZ</b> (Leipzig) Published for English tourists on the continent; 4 1/4 x 6 1/4 in.					
<u>Tarzan of the Apes</u>	1921	318p	Vol. 4554	paper 1.80DM	red cloth 2.50DM
<u>The Return of Tarzan</u>	1921	308p	Vol. 4556	paper 1.80DM	red cloth 2.50DM
<u>Jungle Tales of Tarzan</u>	1921	262p	Vol. 4562	paper 1.80DM	red cloth 2.50DM
<u>The Beasts of Tarzan</u>	1924	261p	Vol. 4650	paper 1.80DM	red cloth 2.50DM
<u>Tarzan and the Golden Lion</u> ▲	1924	286p	Vol. 4652	paper 1.80DM	red cloth 2.50DM
<u>The Son of Tarzan</u> ▲	1925	294p	Vol. 4673	paper 1.80DM	red cloth 2.50DM

**DIECK & CO.** (Stuttgart) / Original German editions, printed in "old German"; size: 7 3/4 x 5 1/2

<u>Tarzan bei den Affen ; Erlebnisse eines von Menschenaffen Geraubten</u> (Tarzan of the Apes ; The Adventures of One Stolen)	1924	272p	Stiff paper covers with 3-color (black, orange & green) illustration, dust jacket (i-color), (See Figure 1) and green cloth spine with black lettering.	128 printings	4.80DM
<u>Tarzan Rückkehr in den Urwald</u> (The Return of Tarzan)	1924	271p	(same format as above, but 2 subtlety different cover illos can be found.)	Trans. Tony Kellen 109 printings	4.80DM
<u>Tarzan Tiere</u> (The Beasts of Tarzan)	1924	260p	(above format, but only 1 illo)	Trans. W. Saxe 99 printings	4.80DM
<u>Tarzans Sohn</u> (The Son of Tarzan)	1924	324p	(above 1 illo format)	Trans. W. Saxe 69 printings	4.80DM
<u>Tarzan Dschungelgeschichten</u> (Jungle Tales of Tarzan)	1925	225p	(above format)	Trans. E. Pfeiffer 49 printings	4.80DM
<u>Tarzan Schatz von Opar</u> (Tarzan & the Jewels of Opar)	1926	211p	(above format)	Trans. Eduard Pfeiffer ? printings	2.70DM
<u>Tarzan und der goldene Lowe</u> (Tarzan & the Golden Lion)	1926	203p	(above format)	Trans. Eduard Pfeiffer 2 printings	2.70DM
<u>Tarzan und die Ameisenmenschen</u> (Tarzan & the Ant Men)	1928	218p	(above format)	Trans. Eduard Pfeiffer 5 printings	2.70DM
(Curtis Brown Ltd. reports that rights to Tarzan, Lord of the Jungle were sold to Dieck in 1929, but it seems not to have been published, or so library research by FR evidences.)					
<u>Eine Mars-Prinzessin ; Drei- und vierzig Millionen Meilen von der Erde</u> (A Princess of Mars ; Forty three Million Miles from Earth)	1925	204p	Stiff paper covers with full color illustration (dj?), white cloth spine with gold lettering.	8 printings (at least)	
<u>(Die Marsgötter, The Gods of Mars, was rumored to have appeared, but it never did. -FR)</u>				Illustration by Prof. Ludwig Hohlwein Trans. by Alfred Dieck	



<u>PEGASUS (Wetzlar)</u> Cloth & plastic coated hardcovers, full color dj illustrations, 5 x 7 1/2 in.				
<u>Tarzan bei den Affen</u> ▲	1950	318p	cloth (orange; dj: ?)	Trans. T. Kellen 5.80DM
(Tarzan of the Apes)				
<u>Tarzans Rückkehr in den Urwald</u> ▲	1950	317p	cloth (orange; dj: ?)	Trans. T. Kellen 5.80DM
(The Return of Tarzan)				
<u>Tarzans Tiere</u>	1951	272p	orange cloth, cover engraving of Tarzan in tree, dark brown lettering on spine only, full color dust jacket ill.	6.80DM
(The Beasts of Tarzan)				
<u>Tarzans Sohn</u> (The Son of Tarzan)	1952	304p	(above format)	Trans. T. Kellen 6.80DM
<u>Tarzans Dschungelgeschichten</u> ▲	1952	223p	(above format)	Trans. T. Kellen 6.80DM
(Jungle Tales of Tarzan)				
<u>Tarzans Schatz von Opar</u> ▲	1952	223p	cloth (above format?)	Trans. T. K. 6.80DM
(Tarzan and the Jewels of Opar)				
<u>Tarzan und der goldene Lowe</u> ▲	1952	204p	cloth (above format?)	Trans. T. K. 6.80DM
(Tarzan and the Golden Lion)				
<u>Tarzan und die Ameisenmenschen</u>	1952	224p	(above format)	Trans. T. Kellen 6.80DM
(Tarzan and the Ant Men)				
<u>Tarzans Rache</u> ▲	1954	240p	cloth (above format?)	6.80DM
(Tarzan the Untamed; ?)			Trans. by Helmut H. Lundberg	
<u>Tarzan in Gefahr</u> ▲	1954	288p	cloth (above format?)	6.80DM
(Tarzan the Terrible; ?)			Trans. by Anne Steul	
<u>Tarzan im Land des Schreckens</u> ▲	1954	254p	cloth (following format?)	6.80DM
(Tarzan and the Lost Empire; ?)			Trans. by Helmut H. Lundberg	
<u>Tarzan in der Welt des Wunders</u> ▲	1954	256p	cloth (following format?)	6.80DM
(Tarzan at the Earth's Core; ?)			Trans. by Helmut H. Lundberg	
<u>Tarzan und die Leopardmenschen</u>	1955	252p	plastic coated 3-color stiff card-board and matching dj.	Trans. H. H. L. 6.80DM
(Tarzan and the Leopard Men)			(above format)	6.80DM
<u>Tarzan und der Löwenmensch</u>	1955	252p	Trans. Helmut H. Lundberg	
(Tarzan and the Lion Man)			cloth (above format?)	6.80DM
<u>Tarzan in der Goldenen Stadt</u> ▲	1955	256p	Trans. Helmut H. Lundberg	
(Tarzan and the City of Gold)			cloth (above format?)	6.80DM
<u>Tarzan der Unbesiegbare</u> ▲	1955	252p	Trans. Helmut H. Lundberg	
(Tarzan the Invincible)			Trans. Helmut H. Lundberg	
(Note: Actually, the publisher of the last four volumes is PEGASUS VERLAG, -FR)				

ÖSTERREICHISCHE BUCHGEMEINSCHAFT (Vienna) Unillustrated hardcover; 5 x 7 1/2 inches.

<u>Tarzan bei den Affen</u>	1954	280p	Trans. T. Kellen	Dark orange cloth, gold 33 Austrian shilling lettering on spine. (dj?) lings; for book club members.
(Tarzan of the Apes)				

DEUTSCHE BUCH-GEMEINSCHAFT (Vienna)

<u>Tarzan bei den Affen</u>	1955	276p	Trans. T. Kellen	Unillustrated hardcovers; 5 x 7 3/4 inches. Buff cloth, gold ape in 24 Austrian shilling on cover, "Tarzan" lings for book & decoration only on club members, spine in gold. (dj?) (above format ?)
(Tarzan of the Apes)				Trans. Tonny Kellen 26 Aust. shillings..
<u>Tarzan Rückkehr in den Urwald</u> ▲	1957	268p		
(The Return of Tarzan)				

WILHELM HEYNE VERLAG (Munich) Paperbacks with full color covers; 4 1/2 x 7 in.

<u>Tarzan bei den Affen</u>	1965	153p	Trans. Fritz Moeglich	#344 2.40DM
(Tarzan of the Apes)				
<u>Tarzan Rückkehr in den Dschungel</u>	1965	153p	Trans. Fritz Moeglich	#355 2.40DM
(The Return of Tarzan to the Jungle)				
<u>Tarzan und seine Tiere</u>	1965	158p	Trans. Fritz Moeglich	#376 2.40DM
(Tarzan and His Beasts)				
<u>Tarzan und sein Sohn</u>	1965	157p	Trans. Fritz Moeglich	#386 2.40DM
(Tarzan and His Son)				
<u>Tarzan der Schatz von Opar</u>	1965	159p	Trans. Fritz Moeglich	#402 2.40DM
(Tarzan, The Jewels of Opar)				

(Note: These are severely abridged versions of the original novels. -Caz)

TARZAN COMICS. From 1950-55, at least 76 different Tarzan comics were published, and in the 1960s, Bildschriftenverlag (Aachen) have been reprinting from Dell/Gold Key issues.

TARZAN PARODIES. Hitler reportedly burned the rather "anti-German" Tarzan the Untamed.

▲ Tarzanade - A Parody by Mynona (pseud Salomo Friedländer) Verlag der Tageblatt-Buchlung (Hanover) 1924 160p 10 printings. It begins: "The good king of England said to a very nice young man one day: 'My dear Lord Beefsteak, we have a colony on the West coast of Africa (you know, that continent where people are occasionally in the dark)'..."

▲ Tarzan hat geträumt (Tarzan was dreaming), the Tarzan parody, by Stephan Sorel. C. Stephenson (Vienna) 1924 245p This is probably Sorel's forerunner to the following anti-ERB book.

Tarzan der Deutschenfresser (Tarzan the German-eater) Eine Studie über Volkerverhetzung (A Study in Hate Propaganda Against Other Peoples) by Stephan Sorel Carl Stephenson Verlag (Berlin) 1925 96p incl. 8 pages of quotes from Tarzan the Untamed. (See figure 10)

Corrections and additions would be most appreciated, as would the books marked ▲ to be added to my personal collection. Books not marked were verified by actual inspection. -Caz

SIXTH IN A SERIES  
**LOST CITY OF THE ANT MEN** by John F. Roy

After escaping from the Alali, Tarzan discovers another race of people in the great valley. To his astonishment he finds himself 'looking upon a race of real pygmies -- not members of the black tribe with which all African explorers are more or less familiar, but with that lost white race of diminutive men reference to which is occasionally to be found in ancient manuscripts of travel and exploration, of myth and legend.' (Chap. V, TAM)

The tallest of these pygmies was about eighteen inches in height, they were white skinned and well proportioned. Unlike their hereditary enemy, the Alali, the Minunians, as they were known, were highly civilized. They lived in large cities, in tremendous buildings of stone that looked like giant beehives. The king's palace 'was 200 feet in diameter and 110 feet high, with 36 floors capable of housing 80,000 people, a veritable ant-hill of humanity'. (Chap. VI, TAM) This with nine others slightly smaller domes, made up the city of Trohanadalmakus which had a population of half a million. Another half million dwelt in the quarries. Of the total, over 800,000 were slaves.

From laborer to farmer, soldier to savant, each caste was clearly defined, however there was no stigma attached to any one caste. Anyone, including slaves, marrying into a higher caste automatically entered its ranks. In this way slaves even at times reached nobility. Since the slaves themselves were nobles or warriors from

other cities - of which there were several - there was no lowering of physical or mental standards.

'Pygmy' is a word of Greek origin, and refers to a fabled race of dwarfs. The great Homer locates them on the shore of the river which he believed encircled the then-known world.

I suggest the early ancestors of the Minunians fled southward thousands of years ago and sought sanctuary in the African jungle. They soon learned that they could hide among the thorn groves which were impenetrable to their giant counterparts. Then they stumbled into this volcanic valley, and about it they planted a hedge of the hardy thorns, protruding by many centuries the Roman Wall of Hadrian in Britain, and the Great Wall of China. This barrier would at first merely cover their line of retreat but eventually, over the centuries, it grew to encircle the entire valley. Thus it was that a great civilization developed, quite apart from the outside world. Inclusion of the Alali inside the barrier was unfortunate but quite unintentional.

The Minunians were, by far, the most advanced group of people to be discovered by the Apeman. They were not decadent like the Oparians, nor stagnant like the Crusaders in TARZAN, LORD OF THE JUNGLE, but were industrious, progressive, and farsighted. Let us hope that no other plane lands in their valley in an effort to 'civilize' them.

---

### *From Chicago to Idaho*

**THE GIRL FROM FARRIS'S** by E. R. B.

House of Greystoke (Kansas City) 1965, heavy paper covers, Frank Frazetta illo.

The tale of the girl from Farris's is set in Chicago's south side. It has echoes of Dreiser's *Jennie Gerhardt* overlaid with Lincoln Steffan's *Shame of the Cities*. This is Edgar Rice Burroughs dealing with an escapee from a house of prostitution, her attempt at rehabilitation, and obstacles society puts in her way.

The girl, Maggie-June, weaves her way through a complicated plot, helped not at all by a police officer and a sanctimonious minister. She is 'helped' by Ogden Secor, a businessman, the most wishy-washy hero Burroughs ever conceived.

For reasons too complex to summarize, Ogden's business goes pfui, he takes to drink and he goes pfui. Maggie-June encounters Ogden in Idaho, where she is a hash-slinger; he serving time on a chain gang. The last chapter is called "Some Loose Threads."

—Les Anderson

I am most happy to have a copy of this rare ERB story, but I found a couple of things about this House of Greystoke edition that aroused my curiosity.

The 'block' on page 7 is signed THE EDITOR; and the page following the bibliography contains a note of thanks from THE EDITOR and publisher. Are we to assume (quite logically, I feel) that these two editors are one and the same? Rather, I suggest the first was the editor of the All-Story Weekly back in 1916, whereas the second is Vernell Coriell, editor and publisher of The House of Greystoke.

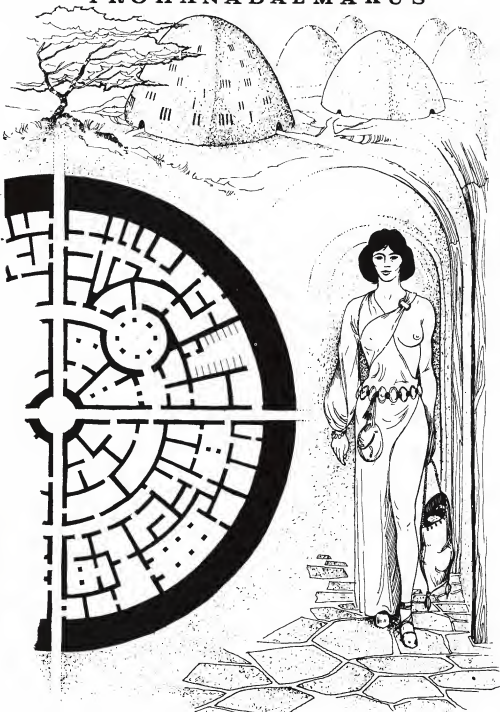
And although no credit is given, the book was printed direct from the pages of the All-Story Weekly.

—John F. Roy

Burroughs often liked to take a vacation with his stories, and GF is an early example. Written over an 8 month period (July 1913 to March 1914), it was his tenth story. It's interesting to note that ERB had a Chicago business or two "go pfui", and he spent some time in the Idaho gold fields. —Caz



# TROHANADALMAKUS



Larry Hancks

"THE LOST CITIES OF TARZAN" are illustrated by a Kansas City architect.

# BARSOOM

## A GLOSSARY

by J. G. HUCKENPAHLER

RASOOM. Mercury. (MMM)

RAS THAVAS. The Master Mind of Mars, a nobleman of Tuonol and the greatest scientist and surgeon on Barsoom. (MMM)

RAXAR. A city and kingdom of red men, sacked by Hin Abtol. (LG)

RED MEN. The dominant race on Mars. In appearance they are similar to the highest type of man on Earth, but their skins are of a reddish copper color. They are oviparous. Their natural lifespan is over a thousand years, though very few reach this age because of the prevalence of war and assassination. They are the product of a mixture of the three primitive races of ancient Mars, the white, the yellow, and the black. (PM)

ROJAS. A woman of Invak. (LG)

RO TAN BIM. An ancient noble of Horz. (LG)

RUZAAR. A Heliumetic battleship. (SMM)

RYKOR. A headless body used by the Kaldanes of Bantoom. The body is beautifully proportioned, and the skin is of a slightly lighter red than that of the red Martians. They are eyeless, and have a rudimentary nervous system and a correspondingly minute brain. (CM)

SAB THAN. Prince of Zedanga. (PM)

SAG OR. A noble of Phundahi and favorite of Xaxa. (MMM)

SAK. Jump. (PM)

SALENSUS OLL. Jeddak of Okar. (WM)

SANOMA TORA. Daughter of Tor Hatan, kidnapped by Tul Axtar of Jahar. (FMM)

SAN TOTHIS. A Gatholian officer, commander of the Vanator. (CM)

SARAN TAL. Major-domo of Carthoris of Helium. (TMM)

SARKOJA. A Thark woman, one of the older members of Tars Tarkas' retinue. (PM)

SASOOM. Jupiter. (SMJ)

SATOR THROG. A Holy Thern of the Tenth Cycle, a leader among the Therns. (GM)

SAVATORS. The blue men of Jupiter, quite similar in appearance to the men of Earth and Mars. (SMJ)

SEPT. A Kaldane of the community of Loud. (CM)

SHADOR. Prison isle in the sea of Omean. (GM)

SHEAR. A woman of Ghaata. (FMM)

SHEA (JOHN A.), Secretary of Edgar Rice Burroughs, Inc., during the early years in California. (Thanks to John F. Roy.) (CM)

SILIAN. A slimy aquatic reptile inhabiting the lost sea of Korus. (GM)

SIL VAGIS. A Teedwar on the staff of the 91st Umak of the troops of Helium. (FMM)

SITH. A Kaolian beast. It resembles a hornet, bald-faced and winged, about the size of a Hereford bull. It has frightful jaws in front and a mighty, poisoned sting behind. The eyes, of myriad facets, cover three fourths of the head, permitting the creature to see in all directions at once. It has six legs. The poison of the sting is used to kill the beast. (WM)

SKEEL. A Martian hardwood. (GM)

SOF. A Martian unit of measurement, equal to 1/10 so-fad. (SM)

SOFAD. A Martian unit of measurement, equal to 1/10 of an ad, or about 1.17 Earth inches. (TMM)

SOLA. A young green Martian woman, daughter of Tars Tarkas. (PM)

10

SOLAN. The operator of the great magnet in Kadabra, one of the best swordsmen ever encountered by John Carter. (WM)

SOMP. The fruit of the sompus tree, considered a great delicacy on Mars. It is similar to grapefruit, though much sweeter. (LG)

SOMPUS. A kind of tree. It bears a citrus-like fruit, called somp, with a thin red rind. (TMM)

SONG OF LOVE. Mars most beautiful melody. (CM)

SORAK. A small, six-legged animal kept as a house pet by the red Martians. (PM)

SORAPUS. A Martian hardwood tree. It bears large nuts, about a foot in diameter. (GM)

SORAV. Commander of the force of the palace of Salemsus Oll. (WM)

SOVAN. Prince and overlord of the navy of Piathir. (TMM)

SYL. Underground river flowing beneath Tjanath to the Valley Hahr and beyond. (FMM)

SYTOR. A dwarf among the synthetic men. Dwarf of the 10th Utan, first Dar of the Third Jed's guard. (SMM)

TAL. A Martian unit of time, 1/200 of a xat, or a little less than one second. (GM)

TAL HAJUS. Jeddak of Thark, killed by Tars Tarkas. (PM)

TALU. Rebel prince of Marentina and nephew of Salemsus Oll, later Jeddak of Jeddaks of the North. (WM)

TAN. One hundred. (SMM)

TAN GAMA. A warrior among the Warhoons of the South. (GM)

TAN HADRON. A noble of Hastor, a padwar in the 5th Utan of the 11th Dar of the 91st Umak of Helium. (FMM)

TANPI. A Martian gold coin, worth about one dollar. (LG)

TANUS. Gatholian warrior aboard the Vanator. (CM)

TARA OF HELIUM. Daughter of John Carter and Dejah Thoris and wife of Gahan, Jed of Gathol. (CM)

TARDOS MORS. Jeddak of Helium and grandfather of Dejah Thoris. (PM)

TARIDS. A nation of white men of Ladan (Thuria). They have the power of making themselves invisible by hypnotic suggestion, and thus have maintained the castle which is their last stronghold. Their hair and eyebrows are blue. (SM)

TARIO. Jeddak of Lothar. (TMM)

TARS TARKAS. A warrior of Thark, later Jeddak of Thark. John Carter's oldest and best friend on Mars. (PM)

TASOR. A Gatholian noble, padwar in the guard of the Jeddak of Manator. (CM)

TAVIA. Princess of Tjanath, daughter of Kal Tavan, and wife of Tan Hadron of Hastor. (FMM)

TEE. Ten. (SMM)

TEEAY. Eleven. (SMM)

TEEAYTAN-OV. (Eleven hundred seven) A synthetic man. (SMM)

TEEDWAR. A military rank, roughly equivalent to a colonel. (FMM)

TEEPI. A Martian silver coin, worth about ten cents. (LG)

TEMPLE OF BEAUTY. An art gallery in Greater Helium. (CM)

TEMPLE OF KNOWLEDGE. The heliumetic national library and archives. (FMM)

TEMPLE OF REWARD. The supreme courtroom of Helium, located on the Avenue of the Ancestors. It is here that Martian justice is meted to benefactor and malefactor. (GM)

### TO BE CONTINUED IN NEXT ISSUE

Editor's Note. The new Glossary readers may not know that the letters in parentheses following each description are abbreviations for the story in which that term is first introduced. PM-Princesses, GM-Gods, WM-Warlord, TMM-Thuvia, CM-Chessmen, MMM-Master Mind, FMM-Fighting Man, SM-Swords, SMM-Synthetic Men; JCGM-John Carter and the Giant of Mars, LG-Liana, SMJ-Skeleton Men of Jupiter. JCGM and SMJ make up the book (Canaveral Press & Ballantine Books), John Carter of Mars. -Cax



A name so full of magic that it  
captivates me,  
A voice out of the past belonging to  
a memory.  
A quick, bold smile and flashing  
eyes...  
A hopeful dream of days gone by.

From the memory of times that  
were  
Springs the image of a man so  
daring and sure.  
A man once the most dearly  
beloved,  
Of all that peopled the world  
that was,

Since before Adam and Eve he's  
been in my mind -  
So tall and handsome; loving  
and kind,

## NU, THE SON OF NU

by  
India Boone

No man has had greater faith as  
a lure;  
No greater devotion in a breast  
ever stirred.

Out of the past, through the eons,  
he came -  
A half remembered form; half  
remembered name.  
Struggling his way down the long  
path of Fate,  
But God help us both, for he's  
come too late.

HOW SINCLAIR LEWIS  
SOLD JACK LONDON THE IDEA  
FOR "TARZAN OF THE APES"  
OR TWOUPMANSHIP  
IN THE GAME OF  
LITERARY ANTECEDENTS



by Dale L. Walker

(A longtime ERB & Jack London fan & collector)

*Decorations by Roy Krenkel*

Before actually stating the case and setting down the evidence that shows that Sinclair Lewis and Jack London are possible fathers of Tarzan (and Edgar Rice Burroughs merely the midwife in the birth), the Lupoff-Moskowitz mare's-nest is worth more than a passing glance.

To begin with, I believe Mr. Lupoff's case for Edwin L. Arnold's Gullivar Jones being a possible inspiration for Burroughs' Martian novels, and Arnold's Phra the Phoenician being a possible pattern for John Carter of Virginia, is a strong and convincing possibility. The single aspect of it that brings me up short is that Gullivar was never published in America. I tend to doubt that Burroughs landed on such an obscure British book by design or accident either at the time it was published in England (in 1905) or six or seven years later before publication of A Princess of Mars in its magazine form as "Under the Moons of Mars." Had Gullivar appeared serially in say, Saturday Evening Post or in Macmillan hard-covers that would be something else again, as I shall presently repeat.

At any rate, Mr. Lupoff's "discovery" seemed a harmlessly good possibility when I first read of it in Gullivar of Mars, (Ace Books 1965)

The matter became more interesting in 1964 when Burroughs Bulletin #15 appeared containing the one-page effusion by Sam Peeples titled "The Day of the Debunker." The article seemed peevish and dumb to me and a pointless exhortation by someone with \$50,000 worth of fantasy books all hacked because a "literary jumping jack" had the audacity to suggest a theory that didn't jibe with his own pet notions. In a word, "Day of the Debunker" struck me as crap. But interesting.

My third encounter with the Lupoff-Arnold Case was when Canaveral Press published Lupoff's Edgar Rice Burroughs: Master of Adventure in 1965. I did not like the book (it seemed to me to pretend to be biography as well as a scholarly study of the Writings when it was actually an ill-organized synoptic collection of chapters containing very little new information) but did rather like the chapter "A Phoenician on Mars" in which the Arnold case was re-stated along with some other possible antecedents for Carter and Barsoom.

Then came "Non-Source" by L. Sprague de Camp in AMRA for January, 1966. It was a fair and helpful review.

All along I didn't believe Peeples could be topped for brattishness. He was

topped, though. By Sam Moskowitz.

Lupoff's analysis of the Moskowitz article in ERB-dom #23 seems cogent to me. I would only add that one should look hard at anyone who likes the word "ineptitude" too much.

Moskowitz, whose research and service to science-fiction scholarship is of great importance, is, to remain kind for a moment, not a felicitous writer. "Lumpy," to repeat Theodore Sturgeon's word for it, is only barely adequate. One must read the first paragraph, left column, page 6, of ERB-dom #23, to grasp just how lumpy it really is. It is like a tote-sack full of doorknobs, or Mr. Sealy's original mattress. All this is unimportant, of course, unless the writer in question criticizes other writer's writing. Moskowitz frequently does this and I therefore think he is open to criticism by Lupoff or anyone else.

(I cannot resist inserting here that I still have a vision of Gullivar's Princess Heru sweating over an ironing-board; Moskowitz describes the Princess "pressing herself close pants..." in Col. 2, p. 6, ERB-dom #23.)

It is Mr. Moskowitz's omniscience, his thunderingly overstated denunciations, however, that irk me: i. e., "biggest straight-faced con job of the literary decade." (Does he seriously entertain the notion that anyone outside fandom knows of Lupoff's theory?) "Savor it. Note its profundity," Moskowitz chides us in his zeal to show off some Lupoffian indiscretion he has stumbled across in his *ex post facto* determination to lay waste to the upstart's theory.

I look forward to Mr. Moskowitz's



Under the Moons of Mars which he plugs in his article in ERB-dom #29. I trust he will settle once and for all the question of Tarzan's and Carter's literary antecedents and put an end to such con jobs as Lupoff's, Leiber's, deCamp's, and mine. It is high time all of us stopped making such memorable waves in the literary decade.

The upshot of all this is that Dick Lupoff's little theory about Edwin Lester Arnold and Edgar Rice Burroughs is harmless stuff. Neither Hubert Burroughs nor Robert Hodes have suffered because of it. Burroughs' reputation is not forever tainted because of it. It is nice to have the de Camp kind of comment on such theories but to go beyond its cool, learned and restrained logic is to become ridiculous. George Sterling noted this tendency to crucify in the make-up of his friend and mentor Ambrose Bierce. Sterling called it "breaking a butterfly on the rack."

Lupoff's speculation should not generate vitriol, bile and gall, but good-natured criticism of the longs and shorts of the theory.

The theory I will, at last, propose here has plenty of longs and shorts. I first mentioned this speculation on Tarzan's origins in the fanzine Iscariot (Feb., 1966) and it loosened a floodtide of apathy. To me it is among the truly tantalizing possibilities in the business of literary antecedents.

To restate the thesis: I suggest that Sinclair Lewis and Jack London might have provided Edgar Rice Burroughs with the Tarzan idea.

Let us look at the evidence.

In the spring of 1910, Jack London was ending his 10th year as a professional writer. He had 17 books behind him including his best work The Call of the Wild, The Sea Wolf, White Fang, Before Adam, The Iron Heel, Martin Eden, and several of the best short story collections) but was at the peak of his extraordinary career. London spent money like it would be out of style the next day and to keep abreast of his spending (something he never really accomplished), he wrote his heart out. It was in a period of hectic spending (he had returned from the financially disastrous South Sea Snark voyage the year before) and hectic writing that he simply ran out of ideas. That spring of 1910 he purchased from Sinclair "Red" Lewis, as yet unknown and living in Carmel as secretary to the writer Grace MacGowan Cooke, a number of story plots. London paid Lewis \$70 for 15 story plots. Two other transactions followed and, in all, London bought 27 plots from Lewis for a total of \$137.50,



and used, from what is known, five of them in published stories. One Lewis plot became the short prize-fighting novel The Abysmal Brute (1913), another became the novel The Assassination Bureau which London began but could never complete. (It was finished in 1963 by mystery writer Robert L. Fish and published by McGraw-Hill). And there were three short stories based on "Red" Lewis plots: "Winged Blackmail," published in the Chicago magazine Lever, Sept., 1910; "The Prodigal Father" published in Woman's World, May 1912; and "When the World Was Young."

(The best and most dependable research on this singular literary transaction has been done by Dr. Franklin Walker of Mills College. See his "Jack London's Use of Sinclair Lewis Plots, Together With a Printing of Three of the Plots," in Huntington Library Quarterly, XVII, No. 1, Nov., 1953, 59-74.)

It is "When the World Was Young" that concerns us here. It first appeared in the Saturday Evening Post on September 10, 1910, 14 months before ERB started writing Tarzan of the Apes.

Some interesting ingredients of the speculation are already in place: Jack London at the height of his popularity, appearing with a story in the popular Post; Burroughs working as "an agent for a lead pencil sharpener," with Stace, Burroughs and Co., in Chicago, and is reading for escape the great magazine of the day and is therefore familiar with such regular London markets as McClure's, Munsey's, Leslie's, Everybody's, Col-

lier's Weekly, Cosmopolitan, and Red Book. Now enter the plot of "When the World was Young."

It is not a distinguished tale. None of the Lewis plots were to add lustre to London's reputation. The protagonist James Ward is possessed of a dual personality, one a modern, wealthy, 19th century businessman, the other a primitive creature traveling furtively across the countryside at night, a club-swinging, raw meat-eating savage. The story revolves around Ward's determination to rid himself of his savage alter ego. The turning point in his effort comes when "primitive" Ward, foraging and snuffling around his estate at night, encounters a would-be burglar. The terrified second-story man escapes but returns the following day to tell "businessman" Ward of the horrible creature running loose on the grounds. The incident forces Ward into concentrating on the suppression of the savage half of his personality. Through will power and hard physical and mental labor (to tire himself out by nightfall), Ward begins making progress.

One night a grizzly bear escapes from a nearby circus and blunders onto the Ward grounds. (London did not shy away from the coincidence device even when writing from his own plots). Ward awakens when he hears dogs baying and before he can control himself:

"... he found himself on his feet, quivering and tense, a surge of battle in his breast and on his lips the war-chant. ... As his naked feet struck the graveled driveway, he stopped abruptly, reached under the steps to a hiding-place

he knew well and pulled forth a huge knotty club--his old companion on many a mad night adventure on the hills."

Ward meets the grizzly in battle and his awakened household and fiancée watch the primitive encounter, all recognizing "the yellow-haired, wild-eyed giant" as the man of the house. The fiancée is horrified:

"He was swinging a great club, and fighting furiously and calmly with a shaggy monster that was bigger than any bear she had ever seen. . . . Never had she dreamed so formidable and magnificent a savage lurked under the starched shirt and conventional garb of her betrothed. . . . nor was she there beholding a modern man, though she did not know it. For this was not Mr. James J. Ward, the San Francisco business man, but one, unnamed and unknown, a crude, rude, savage creature."

The fight--not unlike many a jungle battle of a later "crude, rude savage creature"--ends when Ward, "the human brute," momentarily goes mad:

"A foaming rage flecked the lips that parted with a wild, inarticulate cry, as it sprang in, swung the club mightily in both hands, and brought it down full on the head of the uprearing grizzly. Not even the skull of a grizzly could withstand the crushing force of such a blow."

And, while the hounds scurried around the fallen bear:

"... through their scurrying leaped the man, squarely upon the body, where, in the white electric light, resting on his club, he chanted a triumph in an unknown tongue." (emphasis added.)

The grizzly fight ends Ward's dual personality problem. His primitive alter ego leaves him forever, leaving a curious residuum; a lasting fear of the night. No one questions his bravery, however, for all remember the incident in Mill Valley on the night when he fought and killed the grizzly bare and single-handed.

There is no need belaboring the point about similarities but Robert W. Fenton in *The Big Swingers* (Prentice-Hall, 1967) suggests that London might have been a source for Tarzan and says Burroughs might have read London's *The Sea Wolf* and *The Call of the Wild*. If he didn't, I would like to add, he was one of the few reading men who missed them. In a foot-



note (p. 45), Fenton says "Both London books deal with approximately the same theme. In *The Call of the Wild*, it is the 'civilized' dog returning to the primitive life of the wolf-pack; in *The Sea Wolf*, a sophisticated man is forced to adapt to primitive living."

*The Call of the Wild* appeared serially in *Saturday Evening Post* June 20-July 8, 1903, and in book form from Macmillan, also in 1903. *The Sea Wolf* appeared serially in *Century Magazine*, January-November, 1904, and in a Macmillan book at the end of 1904.

Atavism, which is the reappearance in an individual of characteristics of some remote ancestor that have been absent for generations, was a favorite Jack London theme as it was a favorite Burroughs theme, and a favorite Kipling theme. Thus, while James J. Ward of "When the World Was Young" contains some seemingly remarkable common characteristics with John Clayton, Lord Graystoke (at least atavistically), more hard-core antecedent ideas may be found in other of London's work. One singles out "When the World Was Young," \* for the involvement of Sinclair Lewis but in fact, the inspiration for Tarzan might come from some of London's works not attributable to anyone else.

Some novels and stories that bear careful study in this light -- by Sam Moskowitz, Dick Lupoff, and Sam Peeples as well as anyone else curious enough -- include *Before Adam* (*Everybody's Magazine*, Oct. -Dec. 1906, January-February, 1907; book publication February, 1904, Macmillan); "The Strength of the Strong," \* (Hampton's, March, 1911); and "The First Poet," \* (*Century*, June, 1911).

\*"When the World Was Young," was included in the London collection *The Night-Born*, the Century Co., 1913.

"Strength of the Strong," appears in the collection *Strength of the Strong*, Macmillan, 1914.

"The First Poet," appears in the collection *The Turtles of Tasman*, Macmillan, 1916.



## TARZAN'S DEADLY SILENCE

### CAST AND CREDITS

Tarzan..... Ron Ely  
Jai..... Manuel Padilla, Jr.  
The Colonel... Jock Mahoney  
Marshak..... Woodrow Strode  
Chico..... Gregorio Acosta  
Officer..... Rudolph Charles  
Ruana..... Michelle Nicols  
Metusa..... Robert Do Qui  
Akaba.....

Kenneth Wm. Washington  
Boru..... Lupe Garcia  
Okala..... Jose Chaves  
Tabor..... Virgil Richardson

Released April, 1970 . 88 min. running time.  
Producer, Leon Benson. Associate Producer, Vernon E. Clark. Production Executive, Steve Shagan. Directed by Robert L. Friend. Executive Producer, Sy Weintraub. Written by Lee Erwin, Jack A. Robinson, John Considine and Tim Considine. Color. A National General Pictures Release.

### SYNOPSIS

Shocked to discover an entire jungle village in flames, Tarzan learns from a dying native that a man called "The Colonel" (Jock Mahoney) has set himself up as a sort of dictator, forcing the natives to do his bidding.

Rushing to a nearby village, Tarzan confronts the son of the tribal chief and learns that the chief and his brother are being held hostage by the Colonel's native army. Challenging the Colonel, Tarzan learns that he is an ex-military expert who has chosen the jungle as a last battleground. The Colonel is also an expert with the whip and he shows Tarzan his ability to cut a man to pieces with this snake-like weapon.

When Tarzan makes it clear that he will not tolerate the Colonel's actions, the Colonel sends his men to kill Tarzan. When these attempts fail, the Colonel kidnaps Jai, the boy, and forces Tarzan to face the test of courage by jumping into a pit with a lion. The Ape Man's ability to communicate with animals enables him to subdue the beast and his heroic act encourages the natives of the village to attack and overpower the Colonel's forces. Tarzan turns the Colonel over to the Territorial Police but he escapes.

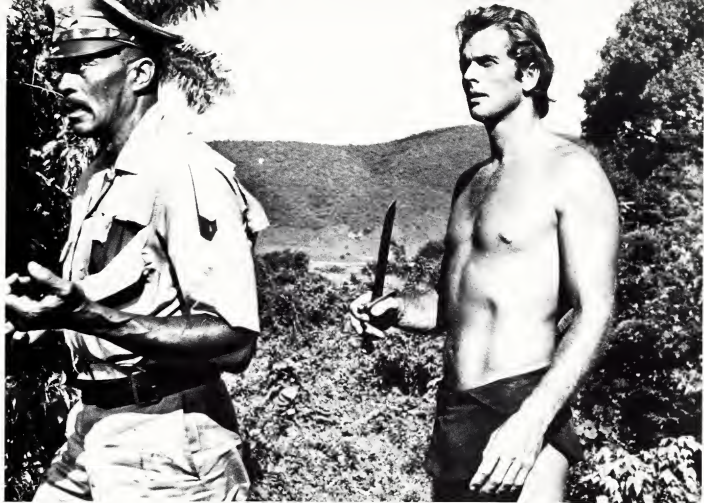
With the help of two of his ex-commandos Marshak (Woodrow Strode) and Chico (Gregorio Acosta), he begins a military operation. Target: the elimination of Tarzan. Trapped at a jungle river, Tarzan dives deeply, only to suffer the effects of underwater explosion from the Colonel's hand grenades. Rising to the surface, Tarzan finds that he has lost his hearing. Without this precious faculty, he wages a war against modern military techniques and arms to free the jungle of the Colonel, once and for all. --press book

This movie was originally a 2-part 1966 TV story, "The Deadly Silence". -Caz



TARZAN'S DEADLY SILENCE starring Ron Ely as Tarzan





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